

# American Guild of Organists



## Declaration of Religious Principles

For the greater glory of God, and for the good of His Holy Church in this land, we, being severally members of the American Guild of Organists, do declare our mind and intention in the things following:

We believe that the office of music in Christian Worship is a Sacred Oblation before the Most High.

We believe that they who are set as Choir Masters and as Organists in the House of God ought themselves to be persons of devout conduct, teaching the ways of earnestness to the Choirs committed to their charge.

We believe that the unity of purpose and fellowship of life between Ministers and Choirs should be everywhere established and maintained.

We believe that at all times and in all places it is meet, right, and our bounden duty to work and to pray for the advancement of Christian worship in the holy gifts of strength and nobleness; to the end that the Church may be purged of her blemishes, that the minds of men may be instructed, that the honor of God's House may be guarded in our time and in the time to come.

Wherefore we do give ourselves with reverence and humility to these endeavors, offering up our works and our persons in the Name of Him, without Whom nothing is strong, nothing is holy. Amen.

AMERICAN GUILD OF ORGANISTS

Niagara Falls Chapter

presents

M A R I L Y N M A S O N

Organist

Professor of Music and  
Chairman of the Organ Department  
The University of Michigan  
Ann Arbor, Michigan

Friday, February 3, 1967 - 8:15 P.M.

Zion Evangelical Lutheran Church  
Niagara Falls, New York

SOLI DEO GLORIA

Johann Gottfried Walther Concerto del Signor Torelli  
(1684-1748)

Walther transcribed for the organ, as did Bach, compositions written for other instruments. This one-movement work was originally written as a violin concerto by Guisepe Torelli, a violinist of Bologna.

Giovanni Battista Martini Aria con Variazione  
(1706-1784)

This composer, often called "Padre Martini," was a chapel master of the Church of San Francesca at Bologna.

Johann Sebastian Bach Fantasia and Fugue in G Minor  
(1685-1750) BWV 542

This work dates from Bach's late Weimar period. The boldness and inventiveness of the harmonic progressions anticipate the Romantic period. Bach first played it on a visit to Hamburg where he competed for the position of organist at the Jacobi Church.

INTERMISSION - OFFERING

César Franck Third Chorale in A Minor  
(1822-1890)

In the Chorale in A Minor, written at the close of his life, Franck presents an opening toccata section, followed by the quiet chorale; a middle section of singular beauty in the major key is followed by a resumption of the toccata and a brilliant setting of the chorale combined with the toccata.

Franz Liszt Evocation a la Chapelle Sixtine  
(1811-1886) (Miserere von Allegri und Ave  
verum corpus von Mozart)

Leo Sowerby Bright, blithe and brisk (1965)\*  
(b. 1895)

Leo Sowerby Pageant (1931)  
Dr. Sowerby is Director of the College of Church Musicians, attached to the National Cathedral in Washington, D. C.

\* Dedicated to Dr. Mason; first performance in Niagara Falls.

Lilian Murtagh Concert Management  
Box 272, Canaan, Conn.

Möller Organ